

IT'S ONLY ROCK'N'ROLL FREE

JUNE 1978

VOL. 1 NO. 3

Elvis Costello -

Rock's Angry Young Man

Nick Lowe Interview

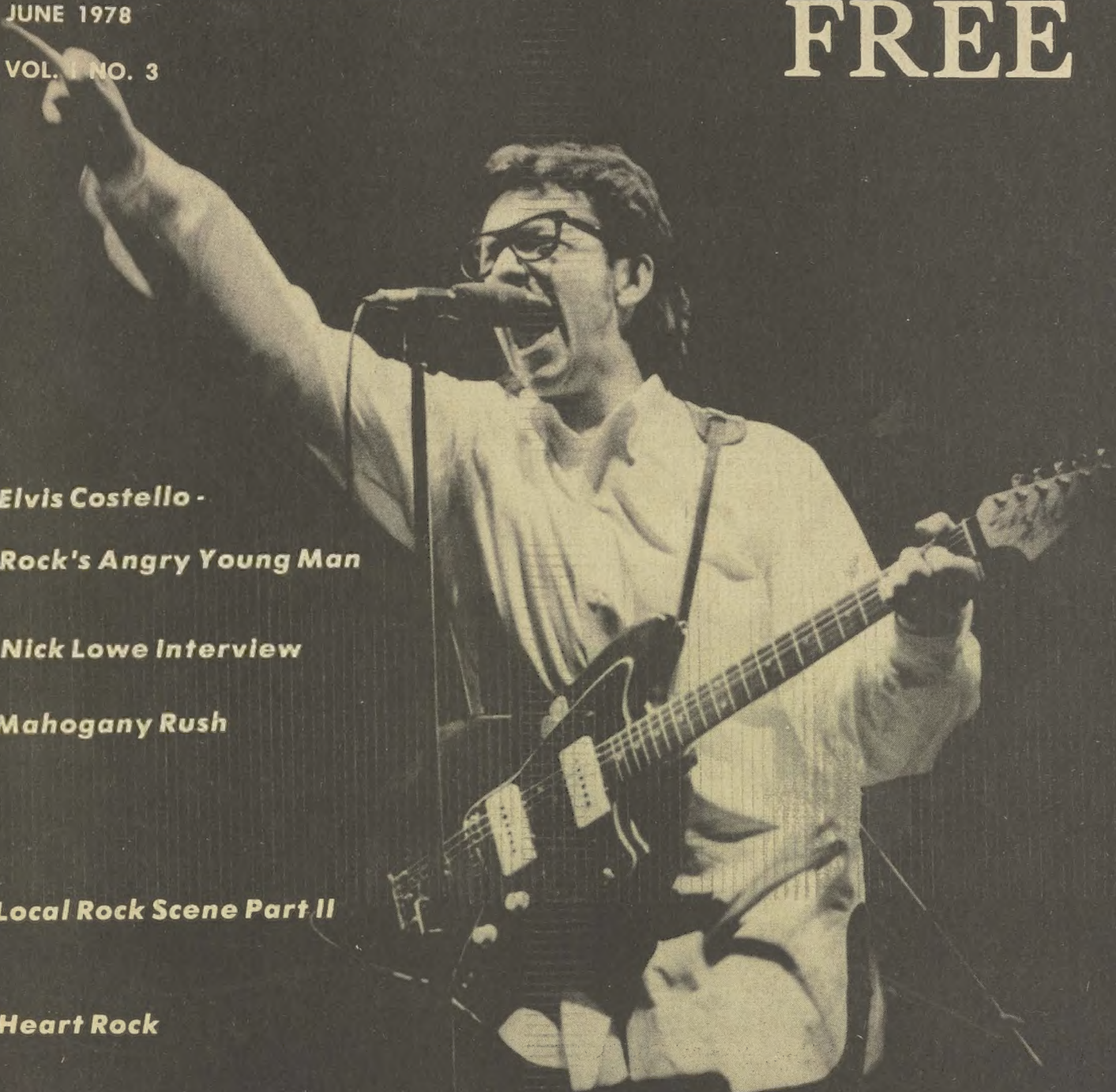
Mahogany Rush

Local Rock Scene Part II

Heart Rock

Texas Concert Guide

Patti Smith Lookalike Contest



IT'S ONLY ROCK 'N' ROLL



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IT'S ONLY ROCK 'N' ROLL is published
 monthly by FRESH IDEAS PUBLISHING CO.
 All contents herein copyright 1978
 FRESH IDEAS PUBLISHING CO., INC.
 Subscription rates are \$4.00 for 12
 issues. Overseas please add \$1.00
 extra.
 All mail sent to: 1043 Basse Road,
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ROCK-n-ROLL AUCTION & SALE
 IT'S ONLY ROCK 'N' ROLL will have
 a rock-n-roll auction & sale June 23-25.
 Records, posters, concert photos, promo
 items will be sold. All money will go
 to support the paper. Location of the
 sale is APPLE RECORDS, 1043 Basse Rd.,
 in San Antonio.



Rock singer/poet PATTI SMITH has
 just released her third Arista album,
EASTER. Included in the new LP is
 Smith's hit single "Because The Night"
 co-written by Bruce Springsteen.

Smith is currently on tour and has
 four Texas dates scheduled (see concert
 calender). The cities are Dallas, Cor-
 pus, Austin and ending in San Antonio.

Patti Smith Lookalike Contest

If you look like Patti Smith or
 know someone who does or if you believe
 you are Patti Smith, than enter the Look-
 Alike Contest. The winner will recieve
 "2" free tickets to Patti Smith's San
 Antonio concert June 30 at Randy's.
 Fill out entry blank below. Also send
 us a photo of yourself. Either mail
 photo and entry blank or come by our
 office at 1043 Basse Rd. and drop
 off the information. Contest ends June
 27 at 12:00 p.m.

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City _____ Zip _____

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Mail to IT'S ONLY ROCK 'N' ROLL, Patti
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Concerts Coming Your Way ³

AUSTIN

- 6-3-Robert Palmer/Opry House
- 6-4-John Renbourn/Stephan Grossman/
Armadillo
- 6-4-Little Feat/Paramount
- 6-10-Renaissance/Al DiMeola/Mun. Aud.
- 6-14-New Riders of the Purple Sage/
Armadillo
- 6-15-Billy Cobham/Armadillo
- 6-16-Pat Matheny/Armadillo
- 6-22-David Bromberg/Armadillo
- 6-29-Patti Smith/Opry House

CORPUS CHRISTI

- 6-28-Patti Smith/Ritz Music Hall

DALLAS

- 6-3-Warren Zevon/DCCC
- 6-11-Al Jarreau/McFarlin Aud.
- 6-12-Shaun Cassidy/TCCC
- 6-26-Patti Smith/Longhorn Ballroom
- 7-1-Texas Jam (see page 3)
- 7-3-Willie Nelson Picnic (see page 3)

HOUSTON

- 6-3-Little Feat/Music Hall
- 6-3-Rusty Wier/Golden Nugget Saloon
- 6-4-John Prine/Cullen Aud.
- 6-9&10-Kool Jazz Festival/Astrodome
- 6-11-Shaun Cassidy/Astrodome
- 6-12-Renaissance/Al DiMeola/Jones Hall
- 6-15-Heart/Bob Welch/Summit
- 6-17-Papa John Creach/Liberty Hall
- 6-23-Marshall Tucker Band/Summit
- 6-23&24-David Bromberg/Liberty Hall
- 7-15-Bruce Springsteen/Coliseum

SEGUIN

- 6-7-Stillwater/Ruby w/Tom Fogerty/Fools/
Guadalupe County Coliseum

SAN ANTONIO

- 6-16-Heart/Bob Welch/Mun. Aud.
- 6-15-Dolly Parton/Mun. Aud.
- 6-17-19-Jazz Festival w/Dextor Gordon &
others/Carver Cultural Center
- 6-24-Marshall Tucker Band/Mun. Aud.
- 6-30-Patti Smith/Randy's Rodeo
- 7-14-Bruce Springsteen/Mun. Aud.

TEXAS MUSIC FESTIVAL

The Cotton Bowl and the Texas State Fairgrounds will be the site of the first annual TEXAS WORLD MUSIC FESTIVAL. The festival starts June 30 and runs through July 4.

On the Fairgrounds will be a flea market, skateboard exhibit, a

rock 'n' roll supermarket (featuring novelties, record and stereo displays, T-shirts, posters, etc), arts and crafts and nightly fireworks and laser show.

TEXAS JAM

July 1, Aerosmith, Ted Nugent and Heart will play the Cotton Bowl in the Texas Jam. Other featured artist include, Atlanta Rhythm Section, Eddie Money, Mahogany Rush, Van Halen and Head East.



WILLIE'S BACK

Willie Nelson's 4th of July Picnic will be on July 3rd at the Cotton Bowl. This is Nelson's first picnic in Texas since July 1976 in Gonzales, Texas. With Willie this year will be Waylon Jennings and Jessi Colter, Kris and Rita, the Charlie Daniels Band, Emmylou Harris, and Ray Wiley Hubbard.

Music in the Cotton Bowl starts at 10:00 a. m. and ends at 10:00 p. m. No cans, bottles or ice chests are allowed in the stadium. Food and drink will be available on the grounds and in the stadium. For ticket information in Texas call toll free 1-800-392-3794.

BRUCE SPRINGSTEEN will be in concert in San Antonio for the first time July 14. Springsteen has just released his long awaited lp, DARKNESS ON THE EDGE OF TOWN. His first album since BORN TO RUN released in 1975. The concert will be held at the Municipal Auditorium at 8 p.m. Ticket prices are \$7.75 and \$7.25. A Stone City Attractions production.

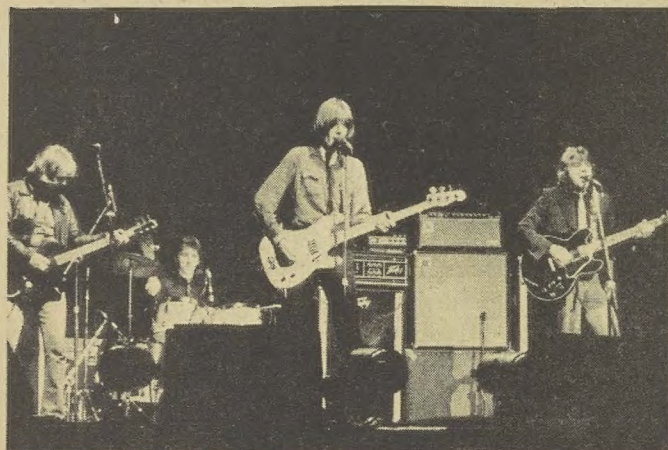


Elvis Costello, Mink deVille and Nick Lowe
Austin Municipal Auditorium May 23rd, 1978

by Ron Young

It was a perfect triple bill. Elvis Costello, the "angry young man" of the New Wave; his producer and neo-pop star Nick Lowe; and sandwiched between, the original Spanish Johnny, Willy "Mink" deVille.

Unfortunately, the show was only about two-thirds sold out. When it began at 7:30 there were perhaps 100 people in the audience. A few hundred more sauntered in during Nick Lowe's opening set but most of the crowd missed some excellent rock 'n' pop from Lowe and his back-up band Rockpile.



AND SO IT GOES

Lowe opened his 30-minute set with his soon-to-be-released single "And So It Goes" an energetic power-pop tune that quickly won the sparse crowd over. Rockpile, the group Nick used as back-up musicians, is really legendary guitarist's Dave Edmunds' band. Edmunds played rhythm guitar for most of the songs while guitarist Billy Brener embroidered Lowe's already tasty tunes. Lowe played bass and drummer Terry Williams kept things tight. Lowe then launched into the jumping "I Knew the Bride Before She Used to Rock 'n' Roll" with its Chuck Berry "Never Can Tell" melody. "I Love the Sound of Breaking Glass" with its infectious Bo Diddley backbeat got the audience bouncing in its seats. Edmunds then took over the spotlight with a couple of his own numbers, the sizzling country-rocker

"Down, Down, Down" and "Fallin' In Love Again" on which he also played some pithy lead guitar. Lowe took over again and performed "Young and So Fine" with its chorus line, "She's got a pair of tits that just won't quit." "They Call It Rock", Lowe's poke at the music industry and his final number "Heart of the City" kept the audience in the palm of his hand and proved that painted faces, giant toothbrushes and so much glitter are not needed to get the point of rock 'n' roll across to an audience. Lowe's all-too-short set ended and he received a standing ovation from the swelling crowd. Mink deVille had better be good.

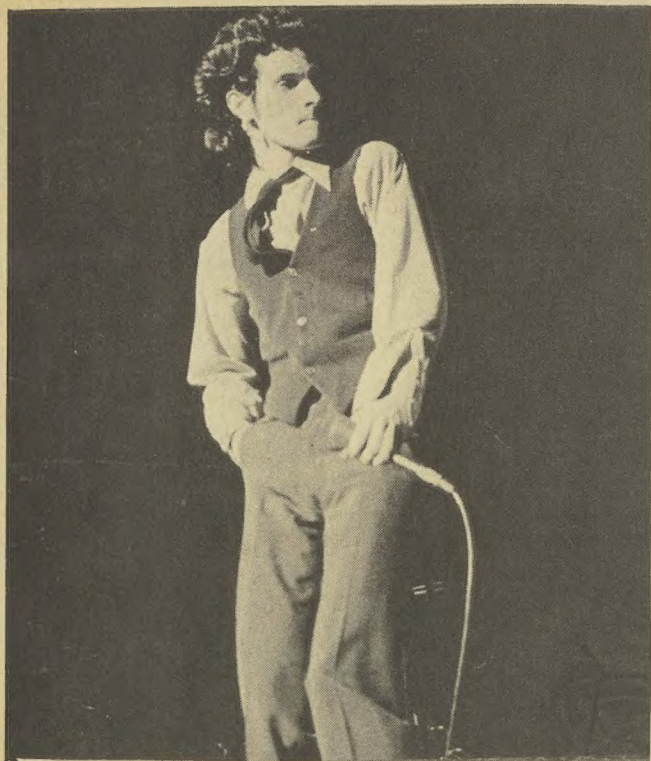
WILLY deVILLE and da BOYS- A TOUCH of CLASS

Willy deVille was dressed to the nines. He wore a three-piece suit, skinny Italian tie and a lavender shirt. In each ear hung tiny gold cross earrings. Every hair in his high pompadour was in place. Roach-killer shoes covered his shuffling feet and he brandished a burgandy-colored guitar. The rest of his five-piece band was similarly decked out. Willy flashed a smile to the crowd just before the suave group leader took the crowd for a ride on the "Back of the Bus". It was driven by Willy's Lou Reed-styled delivery and powered by gurgling sax and rippling piano. Mink deVille showed that they are the class of the New Wave.

Like a shot the band ripped into "Gunslinger" from their first album and then Willy strutted his stuff on the cool "Spanish Stroll". "Mixed Up, Shook Up Girl" a gently rocking ballad showed-off Willy's extraordinary voice as did the next number, Phil Spector's "Little Girl", on which Willy played acoustic guitar and harmonica. The band sounded like the one Dylan's been looking for all his life. Near the end of the tune they picked up the tempo and took it on home.

WEST SIDE STORY

Willy took off his guitar and came back to center-stage with his jacket slung over his shoulder. He lit a cigarette. Nonchalantly blew smoke as he stood at the mike. A baby blue spotlight like moonglow cast his shadow on



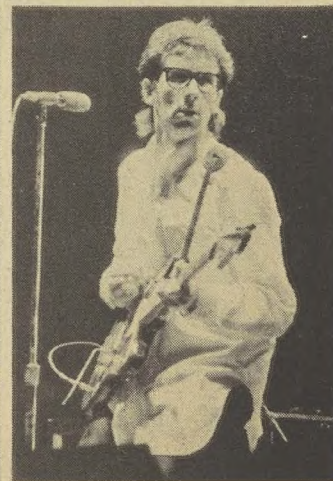
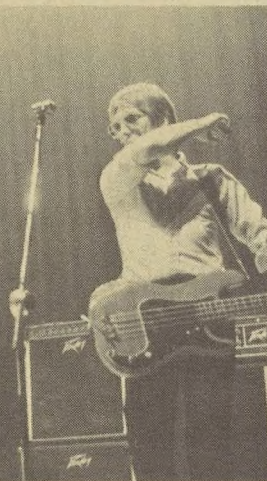
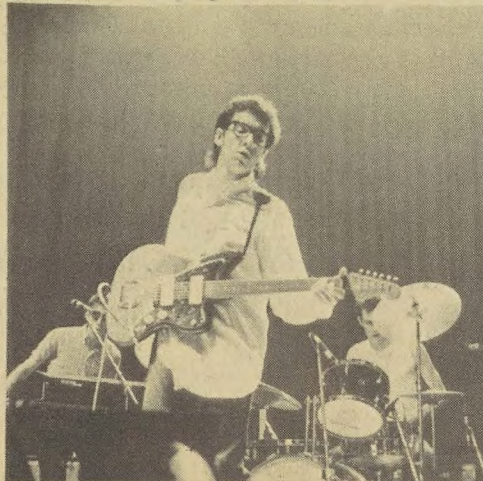
Willy de Ville-macho

the floor. He leaned against an imaginary lamppost and did some street corner talkin' to the crowd in a Righteous Brother-sounding tune called "Guardian Angel" complete with watery piano and castanets. The number was a showcase for his band and once again his great balladeers voice. It ended with Willy's finger snaps and a tremendous applause from the cheering crowd. Springsteen eat your heart out. "Cadillac Walk" an aggressive rocker which featured razor-sharp slide guitar and slogging drums and "Soul Twist" from the new album RETURN TO MAGENTA brought Mink deVillie to the end of their set. They returned for an encore. The tune they came back with was a James Brown style funky rave-up. Willy screamed

like the godfather of soul himself as he was slippin' and slidin' around the stage. While his boys kept up the intense back-beat he executed perfect knee-drops which brought the crowd to its feet. Needless to say, Willy and da boys will be back in town.

THIS YEARS MODEL of ELVIS COSTELLO

Even though the show wasn't a sell-out, the crowd was ferocious in its love for Elvis. As the houselights dimmed, Elvis and The Attractions, with instruments in-hand, hit the stage like bank robbers running for a getaway-car. The bespectacled Elvis was a stark figure wearing a white untucked shirt. Gone was his rummage sale jacket and tie. Gone too was the nervousness and ill-at-ease manner from the first time he'd played Austin back in February. Gone too was the thatched-hair which was now fashionably longer. But the tension was still there. Even though he seemed looser it was easy to see that he was still a tightly-coiled steel spring that could lash out at any moment. With a "Wipe-out" drum intro Elvis & Co. ran through a frenetically-paced "Mystery Dance." He looked truly amazed at the reaction as girls screamed and clamored for his body. Elvis is a well-known misogynist, at least in song, and that type of response seemed more in-place for Gino Vanelli. Elvis is also an intellectual songwriter and there were many who were actually singing along with his complex lyrics. Elvis didn't wait for applause but raced right into "Pump It Up" and "Waiting For The End Of The World" in tandem. "End of the World" was taken at break-neck speed and lost all the finesse and the loping rhythm the original has. The group blew through the Who-like "No Action" like they were on speed and like the other songs before it the lyrics were nearly indecipherable.



"Less Than Zero" was performed in a listless manner, but was saved by Steve Young's organ solo which sounded like a combination of "La Bamba" and "Telstar." Serious roller rink music.

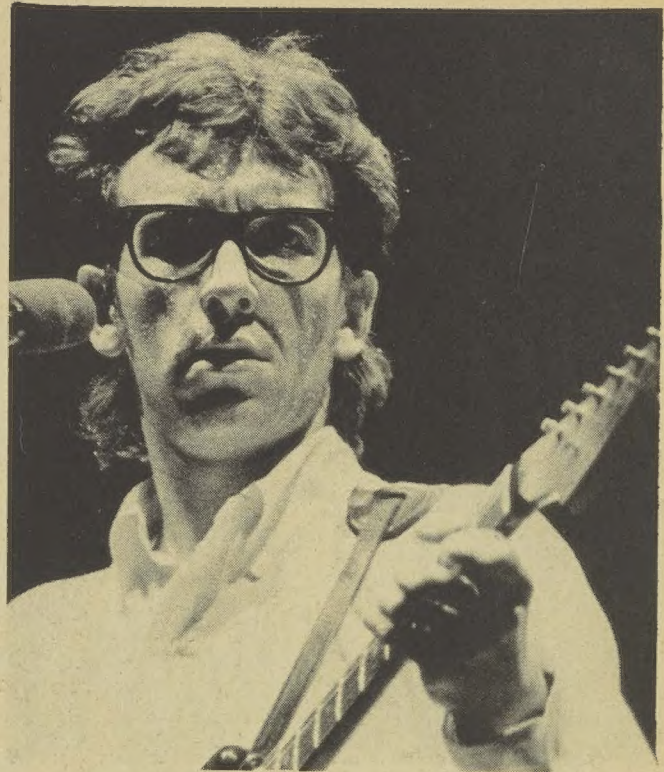
ELVIS FIGHTS THE LAW

The crowd was surging around the stage as security guards began telling individuals to take their seats and even shoving others who wouldn't move back. Elvis was plainly peeved at this reaction from the guards. He shouted into the mike, "It's beginning to look like a fucking prison camp up here! I don't know about you but I wouldn't like someone in a uniform with a big stick to push me around!" With those words a near riot broke out as most fans in their seats reacted with words in kind. But most of the crowd returned to their seats for the time being. Elvis then performed a country-western tune "Stranger In the House", from his import LP of This Years Model. When Elvis jumped into "Red Shoes" the emotion seemed to finally come through in his singing like it hadn't in his previous songs. The band ran through "This Years Girl", "Miracle Man" and "Lip Service". Elvis was manic in his gesturing and minimal guitar playing but the band worked as if it was all of a piece. They were so tight a unit that if Elvis sneezed the rest said Gesundheit!

"I DON'T KNOW HOW MUCH MORE OF THIS I CAN TAKE."

Elvis & The Attractions performed a new ballad, "Party Girl". "Watching the Detectives", Elvis' bizarre movie-in-song, was next and with Pete Thomas' spectacular reggae drum work and the spooky lead guitar line, it pulled the audience all the way into Costello's private world. "Detectives" is clearly Elvis' most intriguing song and the performance was the show's tour de force. E.C. & Co. then ran through the frenzied "On The Beat" with it's line, "I don't wanna be your lover, I just wanna be your victim", aimed directly at the audience.

"This next tune is off my album "My Aim Is True", Elvis told the fans before slipping into the bittersweet ballad "Alison". Elvis was in particularly fine voice and the heart-wrenching lyrics came across truer than ever. "You Belong to Me" had the crowd dancing in the aisles again and then marching towards the stage as Elvis shot the finger at



them, saying, "I hope this'll get a bit of life into you! If you don't know what's wrong with radio, you don't know what's wrong with you!" Then he attacked the crowd with "Radio Radio" his malotov cocktail hurled at the medium. After that song Elvis and his gang sprinted off stage as the crowd gave them a standing ovation. Minutes later they came back and launched into "I Don't Want To Go To Chelsea". Elvis played more guitar in this tune over the machine gun-like drumming and the sneaking bass line.

After they received a second encore they drove like a locomotive through "Lipstick Vogue". On "I'm Not Angry" Elvis aimed his guitar at the crowd like a machine gun. They answered him on the chorus line screaming "I'm Not Angry"! Finally Elvis stalked off stage followed by his group. He'd again delivered a riveting and electrifying performance.

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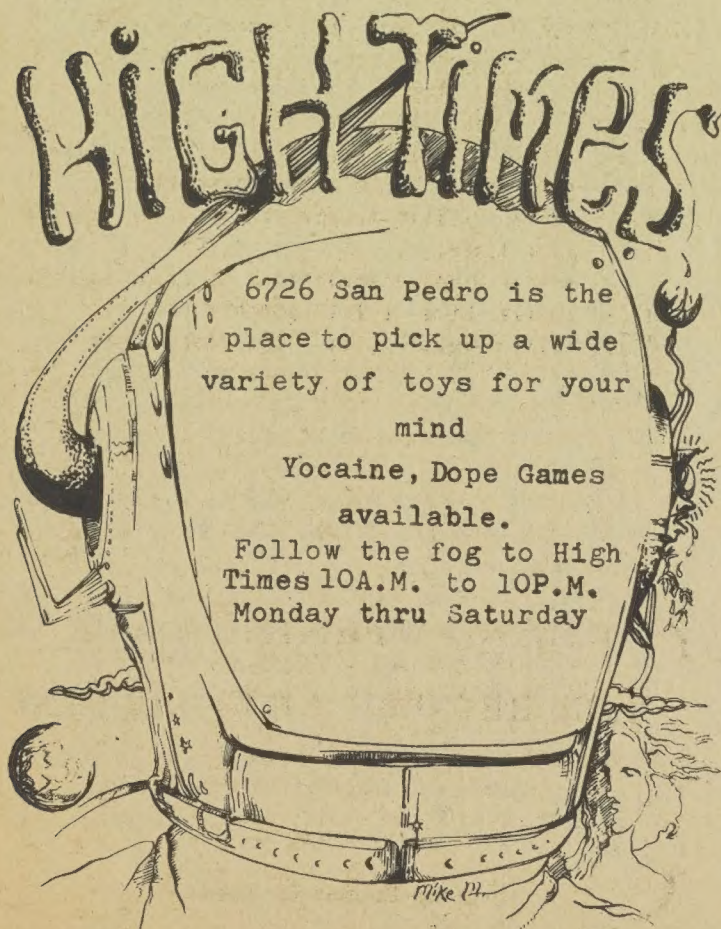
Bring Coupon for Discount

This Years Model of Elvis Costello

by Ron Young

After the concert, which featured Elvis Costello and supporting acts Nick Lowe and Mink de Ville, Columbia Records threw a press party for Elvis and Nick. Nick was sure to show but there was only speculation as to whether or not Elvis would drop by.

The after-concert party was filled with record industry representatives, members of the fourth estate, record store employees and other avid Elvis Costello and Nick Lowe fans. My staff members and I were starving and wouldn't you know it, all they served were chips, dips and booze. The crowd was friendly, but still a crowd. If I had been Elvis I wouldn't have shown up. At one point though, Elvis did emerge but quickly saw what the party was like and turned and fled with a couple of his band members. However, he returned later just as we were leaving, so we decided to stay in order to talk with him. He was somewhat aloof but given the situation it was understandable.



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ELVIS COSTELLO GIVES US LIP SERVICE

RNR- I understand that you jammed last night at Raul's (Austin's punk palace).

EC- Yeah, I really dug it. Played a lot of country-western.

RNR- Do you like C&W music?

EC- Yes, I do; especially George Jones. I liked Gram Parsons a lot too.

RNR- How do you like Austin?

EC- Oh, I really love Texas out of the whole U.S. The audiences are good to us here. I love the music scene in Austin, because there's so much good music here. We're thinking of moving here. We wouldn't actually live here. But we'd use it as a stop-over place to stay and store our equipment. I like the wide-open countryside. We'd like to base ourselves here to get away from LA and New York. We'd like a place in between the two and to record in one or the other. But the people are so burnt-out in those places.

At this point our photographer, Bruce Smith, approached Elvis and asked if he could take his picture. Elvis had had Bruce threatened earlier if he did take any candid shots. This time he told him that he understood that that was his job and he respected him for it, but that he got too much of it on-stage and this was his time to relax.

RNR- Elvis, I'd like to ask a musical question about...

EC- A musical question? Are you going to sing it like a telegram? (laughter)

RNR- Only if you'll join me and we can record it. (more laughter) What I meant was who did you listen to when you were growing up that may have influenced you to play music?

EC- Well, I don't know. Let me see. I guess the same ones that everyone else listened to. The Beatles, Stones, Elvis Presley. I can't think of anyone who influenced me more than another. I listen to just about anyone.

RNR- How long have you been writing songs?

EC- About 7 or 8 years now, since I learned to play.

Richard Dorsett, manager of Austin's INNER SANCTUM, asked Elvis if he'd listened to Kenny And The Kasuals. They were an early 60's Texas band that many regard as punk forefathers. Elvis said he'd

only heard them recently.

RNR- Do you prefer playing larger halls?

EC- No, we need to get back to playing bar music. People are more reserved when they go to a concert than they are in a small club. I understand why The Stones picked THE EL MACAMBO CLUB to record in. It has a great feel to the acoustics. (Elvis did a King Biscuit Flour Hour Show there.)

RNR- Have you been to ANTONE'S CLUB here?

EC- Yeah, I'd like to see B.B. King play there. I love the blues and I'd rather see him playing before 200 versus 2000. Ya' know, when U.S. blues performers play England it's like The Second Coming.

RNR- When you performed "Radio, Radio" on "Saturday Night Live" did you get any backlash from the producer or sponsors?

EC- Yeah, a bit, but (unintelligible).

RNR- How's the tour going?

EC- Oh, very well. We've still got two and a half weeks.

RNR- How do you like Mink de Ville?

EC- I like Willy de Ville just fine. He's very talented.

RNR- Who are your band members and how did you put them together?

EC- The Attractions are Pete Thomas on drums. He played with a pub band called Chilli Willi. Bruce Thomas, no relation to Pete, is the bassist. He's been in Quiver and a group called Moonrider. He came out of retirement to play with me. And Steve Young is on keyboards. He had never been in a band before and joined straight out of college.

RNR-What's your opinion on New Wave bands?

EC-I take rock'n'roll and musicianship seriously. I don't like groups who don't take it seriously and say, well, it's only rock'n' roll.

RNR- Well, it's been great talking with you but we're really starved and should be getting back to San Antonio. Enjoyed the show. Hope to see you again soon.

EC- Don't rush off now.

RNR- If you come to S.A. try to catch a blues guitarist named Chris Holzhaus at PLAYERS RETREAT.

EC- I'm in Houston tomorrow but I'll be in the area, so perhaps.

As I left the party I looked back

over my shoulder to see Elvis being engulfed by autograph hounds and other total fans. He seemed to be taking it all in stride. I saw no flash bulbs going off around him though...either out of respect or fear.

STRANGER IN THE HOUSE

by Karen Koch

The night before Elvis Costello's concert in Austin Elvis showed up at RAUL'S with a few friends Nick Lowe, Jake Riviera (their manager) and Dave Edmunds so that Elvis could jam with Fazz Eddie and The Skunks. The crowd was ecstatic but Elvis appeared relaxed and ready for a rock'n'roll party. Evidently, he had come to check out The Skunks because he and Eddie had met when Elvis came to Austin in February.

Elvis performed two of his own songs, "Mystery Dance" and "Stranger In The House". He also did a couple of personal favorites, Hank Williams' "Tonight The Bottle Let Me Down" and "Honky Tonk Blues". Elvis' drummer Pete Thomas later sat in. The majority of material was pulled from rock'n'roll classics "Mustang Sally", "Route 66", "Get Off My Cloud", "I Saw Her Standing There" and "All Day and All of the Night". Most of the crowd was stunned at the surprise visit, but a few managed to get up and dance.

After they'd finished playing, Elvis circulated among the crowd signing autographs and answering questions. He had obviously enjoyed himself. He then left for his hotel to get ready for Tuesday nights concert.

Later I asked Fazz Eddie how it felt to jam with Elvis. "I didn't think too much of it. It was our show and he was just sitting in as a guest. That's the way to look at it. He wasn't the star. He just came on. As far as musicianship goes he's about on the same level we are. He's just one helluva songwriter."

As the last stragglers filtered out Raul asked me, "Who was that guy anyway?"

A Right To Sing The Blues

by Jim Beal Jr.

Mention the name Chris Holzhaus to ten people around town who know something about music. Eight of them will respond "Chris Whosehouse?" or a variation thereof. One may say "Oh, yeah, he played guitar for Augie Meyers." The tenth might reply, "The blues guy."

All of the above are true and past tense. Right now the name Chris Holzhaus is synonymous with a hard driving rock and roll band that leans toward blues music and packs local clubs.

S. A. rock and roll audiences are difficult to please. Either they're somewhere else (Aw, there's a concert tonight, or There was a concert last night, or Hip City bar is giving free drinks to every third person in a wet derby) or they're more interested in drinking, sneaking out to the parking lot for a joint or yelling for ZZ Top songs.

Thousands of bands have been tried by juries of their peers and been sentenced to breakup or been exiled to Austin or California.

Holzhaus and Company have been down those roads and are back, coming on strong, with a "formula" that seems so trite and worn that beginning garage bands would not even consider it.

With Holzhaus sharing lead guitar and vocals with Vince Coy (whose brother Frank was with Homer for all you trivia freaks), David Summers playing bass and Mike Kennedy on drums, The Chris Holzhaus Band plays a mixture of reworked rhythm and blues standards, mainstream rock and original compositions.

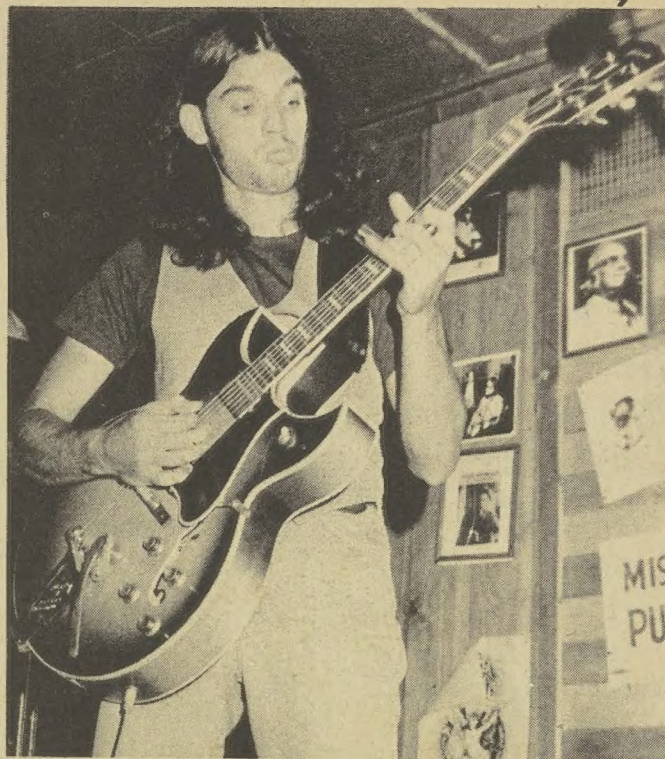
CROWDS TAKE NOTICE

Jaded crowds soon quit hollering at their friends and begin to take notice of a well-rehearsed, deadly proficient and flat-out rockin' band that relies on talent, not gimmicks.

While the band carries one man's name, it's no one man show.

Holzhaus and Coy trade off lead on songs, verses and lines; Chris with the ease and intensity of the quintessential R&B guitarist putting his energy into his fingers; Coy with the verve and flash of the classic rock and roller.

Summers and Kennedy make the difficult look easy while laying down solid



foundations.

BEEN PLAYIN' BLUES FOR YEARS

A recent Wednesday night at THE PLAYER'S RETREAT saw The Chris Holzhaus Band open with a Ray Charles tune, move easily through songs by Derek and the Dominos, Freddie and Albert King, the Allman Brothers, Emmitt Rhodes, T. Bone Walker, Muddy Waters, The Beatles, Delbert McClinton and original compositions.

The biggest audience response (measured on the Richter scale) came on blooze tunes like Albert King's "Drownin' On Dry Land", Freddie King's "Goin' Down" and Holzhaus' own Texas boogie "Dr. Feelgood".

"Man, I been playin' the blues for years all over this town and it's been, 'Ah, the blues, big deal,' now those people are hollerin' for us to play blues, I don't understand it," Holzhaus marveled.

Chris started playing professionally around 1961 at places like the BLUE NOTE, the EBONY CLUB and EASTWOOD COUNTRY CLUB with folks like Steve Perrone (late leader of The Children), Ricky Hernandez, Ronnie Warner and Ty Porter. (Porter is now with the Doobie Brothers, Hernandez and Warner in Turning Point.)

He worked with such seminal area bands as Eastwood Revue, The Children, The Mind's Eye, Max and The Laughing Kind, and Augie Meyer's Western Head Band. He also fronted

Local Rock Scene Problems Part 2 ¹¹

by Ron Young

In part one of our story on problems with the local rock scene we spoke with local music authority Sam Kinsey. Kinsey discussed his theory of why San Antonians would rather pay to see a national rock act than discover and support local talent. He also gave his opinion on why disco dancing has become more popular than dancing to the beat of a rock band.

In part one we also spotlighted a talented local rock group Chatterbox. Group members expressed their feelings about having few, if any, really good places to play rock'n'roll in S.A. Problems such as, no room for dancers, poor acoustics, and cramped spaces for the bands themselves to perform in were listed.

In this issue I spoke with Jimmy Spacek, lead guitarist for the electrified progressive country band Texas Homegrown. Spacek grew up playing rock'n'roll but is playing in a progressive country band because he knows he can't make any money playing rock music in town. "Most of the band members used to play in rock bands but there's no money in it, so we have to play our form of country music in order to eat. Now, we like to play country but we feel that having to play it limits us creatively," Spacek said. "We really have to play what the people want because most club owners go with what's popular. Most club owners don't really know what they want. They'll maybe try a rock band one night and if that works, fine. If it doesn't they'll try a country band to bring in a crowd. But in San Antonio there's no clubs for rock'n'roll.

"Most bands have to travel too if they want to make money. Sometimes we travel two or three hundred miles to play a week-end job. We'd rather stay in town and make money, but there's not enough work and too many bands. Most musicians I know have to have a regular job on the side in order to survive. They can't make it just playing music which is really too bad."

ROCK LOVERS-IS THIS YOU?

I spoke with Ray Santarelli the owner to THE KNAVE DISCO. The Knave features rock bands several nights a week and a blend of loud recorded rock and disco music the rest of the week. Mr. Santarelli gave his opinion on the local rock scene.

"Most of San Antonio is disco-oriented. People in S.A. love to dance and rock'n'roll doesn't attract the higher class of people that club owners want in their places. They associate rock music with dirty long hair, hippies, dope and most of all no money. I started booking rock acts into my club when I became owner nine months ago. No one in town was booking local rock bands but me. I started out booking Starstruck and Pantomime and now Starstruck plays here every Wednesday and Thursday. I gave a starting place to about twenty-five rock bands at least."

The Knave, PLAYERS RETREAT and sometimes THE CUCKOO'S NEST feature local rock'n'rollers. There are many bands of talented musicians, who, like Chatterbox, have decided to polish their act and wait for the right time and place to play their brand of brash rock'n'roll. There are closet-rockers like Texas Homegrown who must remain musically-shackled by playing only country-rock. Still others may be forced to play disco in order to make a living doing what they do best - playing music. There is a wide variety of music to be sure, from rock to jazz, but is San Antonio ready and willing to support it? It's this close-mindedness that causes the same national groups to come here time and again, which keeps S.A. a rut city. Open your ears and minds. Look around your own backyard for talent, because it's there.



TEXAS HOMEGROWN**HARD COUNTRY-ROCKERS

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his own band, The Jive Bombers, and backed Delbert McClinton on McClinton's Genuine Cowhide tour.

BOOZE AND ULCERS

Battles with bottles and ulcers forced Holzhaus off the road into semi-retirement.

"Alcohol can ruin a musician, but my wife worked her tail off and kept things goin'. Also, if it wasn't for Bob O'Neil (who produced a Holzhaus Band single "Stick Up"/"Dr. Feelgood") I wouldn't have got ten back into music," he explained.

Holzhaus' departure from the Western Head Band left a lot of rumors of bad blood and hard feelings in its wake. According to Chris the gossip is false. "If it wasn't for Augie Meyers I wouldn't have gotten this far."

But the past is just that and Chris Holzhaus is looking to the future with this group.

STICKING IT OUT

"We practice everyday. We're in hock up to our ears, but we're stickin' it out. I played every kind of music, but my heart still lies with Rhythm and Blues. But, I want this band to take commercial rock and combine it with Texas R&B roots. We're startin' to throw in our own songs and weed out some of the commercial stuff," he said.

Record companies and management agencies have begun to show more than a little bit of interest in The Chris Holzhaus Band.

However good those omens are for success in the music business, they pale in comparison with the honor San Antonio rock and rollers have bestowed on the group—no more cries of "ZZ TOP" ring through their sets.

That's a talisman to take to the bank.



Heart Rock

by Monte Martinez

The former Canadian based, American group Heart, enroute to San Antonio's Municipal Auditorium June 16, are a rock and roll way of life due to sheer talent and radio station saturation. This extremely versatile band has many assets to its credit. As a group of musicians their talent is wide spread. Roger Fisher's lead guitar howls like the wind one moment and storms the next with powerful guitar licks within the same song. Howard Leese's talent is so diverse itself; keyboards, guitars, string arrangements and like Fisher he is a writer. Michael Derosier's solid drumming and Steven Fossen's driving bass keep the bands sound tight.

Upfront in more ways than a few are sisters Nancy and Ann Wilson. The majority of material covered by Heart is written by Nancy and Ann. This is one of the group's strongest points. These women are the featured singers and they sing of their experiences. Nancy, like Howard Leese, is a multi-talented performer as well as songwriter. With the pleasant exception of "Treat Me Well", Nancy's beautiful lead vocal contribution, Ann handles lead vocals on all of Heart's songs. Ann Wilson captures what every male and female rock singer tries to achieve, full vocal range. Her change in voice pitch of even simple one syllable words is almost mystical.

Come the time of the concert don't catch yourself 'Heartless'. Heartrock is here, to stay.

Shooting Stars

by Robbin Cresswell

Do you ever thumb through CREAM or ROLLING STONE and drool over the photos by Bob Gruen and Annie Leibovitz? Often wonder why your pictures turn out overexposed and blurred? Do you feel like throwing your camera on the ground and stomping on it when your magic cube won't flash? Are you upset when the film comes back from Photomat and prints are completely dark except for a fuzzy spot in the middle which you claim is Ted Nugent but your friends say it's the joint the dude in front of you is smoking? Don't pack your camera in yet. There is still hope for you.

Before you run out and buy an \$800 Nikon, the camera you already have can give you good results if you know something about the relationship between the camera and film.

SUGGESTED FILMS

The film that you use at a concert is important. Since the light level at an indoor concert is low, you need a fast film. Look on the box the film comes in. There is an ASA number. The higher the number, the faster the film speed.

Kodak manufactures a high speed black and white film called Tri-X. Tri-X has a film speed of 400. This film comes in sizes to fit 35mm cameras as well as the 126 Instamatics and 120/220 film sizes. Most photo dealers have Tri-X readily available in 135 and 120/220 sizes. If your camera uses 126 film though, you'll probalby have to special order the film. Illford company has an equivalant to Tri-X called HP5. Available in 135 size only.

Fast color film is available in both negative and slide film. Kodak's new color 400 negative film comes in sizes to fit the pocket 110 cameras as well as 126, 120/220 and 135. High Speed Ektachrome is a slide film which comes in daylight and tungsten. Since concerts have a combination of tungsten and carbon arc lighting, either film is acceptable. I have gotten good results from both films. GAF's fast



Angel/HP5 ASA 1000
Nikon F2, 50mm lense, f/5.6, 1/125

color transparency film is called GAF 500.

Using color negative or slide film is your choice. You can get prints made from slides and slides made from negatives. Negative film cost more to process. You are charged a price for development and then charged for each print that comes out on your roll. With slides, there is only a developing charge.

POLAROIDS

Thought I'd never get to you Polaroid people. The newer Polaroid accept only color film which gives you a print.. Some of the older models use black and white film only. Both film speeds for the color and the black and white film is moderate. Polaroid does not make ameture fast films.

Distance is important. If you are sitting in row H in the upper balcony at the Municipal Auditorium, taking pictures with a pocket 110, there is no way you're going to get any kind of image on your film. You might as well save your film.

Some of the higher prices 110 cameras have a built-in telephoto lense. Polaroid SX70 model cameras have telephoto attachments. These are not too powerful though. The 35mm single-lense-reflex (SLR) cameras have telephoto lenses ranging from 75mm to 1000mm. In order to get good pictures with a Polaroid or Instamatic type camera, you shouldn't be farther than 15 feet from the stage. More than 15 feet will

result in your subject becoming fuzzy and unrecognizable and too dark. If you are not sure what type of lenses are available for your camera, check the instruction booklet or ask your photo dealer.



Steve Stills w/Kodak Instamatic 304 Kodacolor film, ASA 80 with flash cube

If your camera has a built-in light meter, forget about using it. Because stage lighting is so lowkeyed, the meter won't give an accurate reading. If you have an automatic camera, set it on manual.

SHUTTER SPEEDS & F-STOPS

Shutter speeds control how long film is exposed and f-stops control how much light exposes the film. An f-stop of f/16 will allow only a small amount of light to expose the film. A shutter speed like 1/15 of a second will allow the film to be exposed for a long period of time.

On Instamatics and Polaroids you can not set the shutter speed and f-stop. The 35mm has adjustable shutter speeds and f-stops. A good setting to start with is a shutter speed of 1/125 leaving your lense wide open (the f-stop or lense aperture). A normal 50mm lense will have an opening of f/1.2 to f/2 as its widest aperture. Remember the smaller the number, the faster the lense.

Experiment a little. Shoot 1/125 at f/2 then at f/2.8 or f/4. It's a good idea to write down the setting, so when you get the film back you can determine what combination gave you the best results. These settings are to be

used without a flash.

SPECIAL PROCESSING

Most rock bands are going to move around alot on stage so you should try not to use a shutter speed any slower than 1/125. When you need a faster shutter speed or you are using a telephoto lense that is a f/3.5 or slower, then you must increase the film speed. this is called "pushing" the film. Local labs can process film this special way or you can have the film sent to Kodak. There is an extra charge for the "push processing". A 400 ASA film like Tri-X can be pushed to 800 or 1200. Color slide film can be pushed to 400 or more. Color negative films can not pushed to higher speeds. You must tell your photo dealer that you want this special process, or your film will come back underexposed.

When taking pictures, shoot when the stage lighting is the brightest. Don't wait till there is one dark red spotlight on one member of the band.

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Steve Tyler (Aerosmith) w/Yashica LL Electro-X, Vivitar 90-230 zoom lense f/4.5, 1/125--Tri-X film, ASA 1000

Performers like James Taylor or Paul Simon often request that photographers not be allowed to use a flash. Not following this rule can get your camera taken away from you. Also it is advisable to take your pictures of these performers during applause or during their up-tempo songs. Some cameras can be very noisy and can be disturbing for the entertainer as well as other people sitting around you. It's also a good idea to check your ticket to make sure cameras are permissible.

If you're sitting too far back to take pictures, the ushers will usually



Ted Nugent w/Tri-X ASA 1200 Canon AE-1, 85mm lense, f/2.8, 1/250

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let you snap a couple of pictures close to the stage. Please don't take advantage of this. Go back to your seat when you have finished.

BUYING A CAMERA

If you are thinking about buying a camera for concerts, I think the 35mm SLR is the best bet. It is the most versatile camera and priced to fit anyone's budget. Check it out at your photo dealer. There are a lot of brands to choose from.

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Nick Lowe: Music For Money? Ha!

by Ron Young

In the ever-changing world of rock'n' roll Nick Lowe seems to always be a step ahead of everyone else. Besides producing both of Elvis Costello's LPs, two for Graham Parker & The Rumour and one each for Dr. Feelgood and The Damned, Lowe is becoming a star in his own right as well. His first album is called Pure Pop For Now People (in England it's Jesus of Cool) and that's what we been talking about when we interviewed him recently in Austin some hours before he would open that night's show for Elvis Costello and Mink de Ville.

"As far as record reviews go most critics didn't like it. ROLLINGSTONE's critic called it a novelty record but I don't think he got the joke, did he? He gave no constructive criticism. He just didn't want to like it. I put out an album of all singles, sort of like a K-Tel sampler. I just got Andy Bodnar (bass) and Stephen Goulding (drums) from The Rumour and went in and did it. My next record will be quite different. It may be jazz or psychedelic, or whatever I want. I don't really have any one style. I refuse to be pigeon-holed. I do like more acoustic songs though, like The Beatles or Everly Brothers. The places I steal from are pretty obvious. I might combine a bit of Bee Gees with some Wild Man Fischer and make it mine. There's nothing new under the sun. There aren't going to be anymore Beatles or another Elvis (Presley)."

"My own style is really non-style. I wasn't influenced by any one thing. I think I just woke up one day and realized that I was fooling myself. When I started to get into writing songs the people that I thought were really good songwriters I used to listen to and imitate. But imitation is different from stealing. Anyway, I woke up to the fact that most of the musicians I admired were American. I thought, well for a start I was born in Walton-on-Thames, not Mississippi or wherever. And I'm never gonna be Robbie Robertson or Lowell George or any of those people. I realized that my roots were, in fact, in the most awful period of English pop music, which was the late 60s. That's when I left home to join a group and with the hope of getting on tour at that time.



Nick Lowe-Jesus of Cool

When I realized that it gave me far more scope to work in, because there was everything. The difference between imitating and stealing is...This is the best example I can think of. When The Beatles did "Back In The USSR" and they did that Beach Boys bit, it was so obviously Beach Boys and so obviously stolen that you just go 'Oh, great, The 'old Beatles stuck it in'. Whereas Eric Carmen, who must have Paul McCartney pictures covering his wall and probably plays McCartney records all the time. He's obviously studied him. He's not actually stealing from him, he's just ripping him off and sort of imitating him. It's so second-hand and unexciting." That's the difference as Nick sees it anyway.

STRAIGHT AHEAD ROCK'N'ROLL

Nick hadn't toured the U.S. since he came over with Dave Edmunds' Rockpile a couple of years ago. Rockpile was now the band he was using to back him in his act. "It's Dave's band and I'm just standing in the middle of it on this tour. The only difference is that he was in the middle last tour. But it would be the same if the drummer, Terry Williams, did an album. He'd want Rockpile to back him. We don't do any gigs in England. It's

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a very fluid arrangement. We just know each other and we get together from time to time. But it's a killer group! And it's just right for my, A for opening, act. It's just three guitars and drums. A chimpanzee couldn't fuck-up that sound. It's easy. There's no synthesizers, no tricky balancing. It's just set the mikes up and let it go. Really handy for a first act on the bill because you generally don't get any sound check. So we generally get good sound every night because it's a simple package. It's just straight-ahead rock'n'roll."

Nick spoke about his days as lead singer, songwriter and bassist with the cult band Brinsley Schwarz and how he feels about performing. "Performing is something that I don't feel particularly comfortable doing because there are so many clever people today and so much stage craft involved nowadays that I think I'm too old now to have the interest to learn about it. (laughs) I did a million and one gigs with Brinsley Schwarz, but that's why I left the Brinsleys because the thrill of riding up and down the M-1 in England (highway) is gone. I'm twenty-nine now. But it's different, you see. I know that all the people in the

top groups are older. I suppose I'm young, but I'm not that keen to tour. I might change my mind. I don't know. I love gigging over here because it's so completely different. But I don't plan to ever have a permanent band because it's too much trouble with drunken road managers and vans, PAs and all that. If I was gonna tour I'd probably tour with Rockpile. I haven't any plans really. I'll just have to see if I sell any records over here. I don't want to be Foghat. There's no way that I'd keep coming back and back and going round like a fucking circus! It's not my idea of a good time at all."

Nick Lowe has been in the music business for years. Many consider him a key figure in pop music and a guiding hand of the New Wave. He's an intelligent and personable guy who's sincere in what he's doing. A man who really believes in rock'n'roll. If anyone should make it in the business Nick should. In our next issue Nick talks about his method of producing records and more about his own songwriting and shot at pop stardom.



(L to R) Editor Ron Young, Nick Lowe and Columbia Records Rep Norman Hurt.



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TEXAS PUNKS FIND A HOME (CONT. P. 21)

by Karen Koch

Until a few months ago, San Antonio area punk fans had no place to go to hear "live" bands. Granted, some spectacular punk shows (Elvis Costello, The Ramones, Iggy Pop and Lou Reed) passed through Austin, but they inevitably left behind a craving for more. Where could punk fans go on a Monday night to dance, drink beer and hear some local New Wave talent? You can bet your boots it wasn't Soap Creek Saloon.

Austin is famous for staying on top of the music scene, so it was only natural that a Texas version of CBGB's would have to spring up. RAUL'S CLUB on the drag (2610 Guadalupe) is rapidly becoming Austin's premier punk club. RAUL'S features punk music on Mondays and Wednesdays and may be adding Saturday as a regular punk night also. The other evenings are allotted to salsa, Chicano, rock and reggae.



KENTUCKY FRIED CHICKEN

The owner, Raul Gomez, bought the club in December with the intention of making it an exclusively Chicano music club. But before he knew it, other bands wanted bookings and his original idea gave way to a more varied format. Punk bands started coming around and in a very short time they firmly entrenched themselves at Raul's.

Interestingly, this all happened to a club owner who had never heard of Punk Rock. Raul, a former Kentucky Fried Chicken manager, was new to the club scene and even admits that he did not listen to a lot of music. Raul got

his first taste of Punk Rock when Austin's female punk band The Violators, played at his club.

"We had never heard of The Violators. We didn't even know they were playing. They were just an extra act with a rock 'n' roll band, Project Terror. But everybody liked them--they got a better response than Project Terror."

The Violators debut provided an opportunity for other local bands to perform in public. One punk band led to another and soon Project Terror introduced The Body Snatchers. Then The Violators brought in The Skunks and The Next. The Nervebreakers from Dallas heard about the club via the punk grapevine and played at RAUL'S last month.

PUNK DAY

The club does its best business on Punk nights and Raul is planning a Punk Day for June 17th.

"We'll probably have a group out of San Antonio, The Violators, The Skunks, The Next and we might call The Nervebreakers to see if they want to come down. We might make it a two-day affair.

Raul thinks punk dancing looks "tiring" but he's beginning to get into the music.

"You adhere to the music. At first you don't like it so much but after you hear it a lot it sounds all right. It's just like getting used to hard rock."

PUNK CROWDS NOT VIOLENT

Raul dismisses the idea that punk crowds are violent. "They don't react to the music any differently than a crowd listening to rock. They just come out and have a good time. They don't get out of hand." Unlike the crowds at the Sex Pistols and Ramones concerts, the club owner has never had a problem with people throwing beer cans at the stage. "They only throw coasters and plastic cups because they can't hurt anybody."

RAUL'S is an ideal punk club because it has virtually no decor. Even if the crowd did get too rowdy, there's not much that could be damaged. No swirling disco lights or phony down-home antiques clutter the music-oriented atmosphere. Unlike the anonymity that

Mahogany Rush-In That Special Class

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by Robbin Cresswell

Frank Marino and Mahogany Rush were in San Antonio last month for a standing room only concert at the Auditorium. It was their sixth concert in S.A. within the last three years. After the show, which drew four encours from the audience, band members Paul Harwood and Jim Ayoub scattered backstage and sipped on cold bottles of beer and talked with roadies and backstage personnel.

An exhausted Frank Marino sat quietly in a corner drinking a Coca Cola while holding two pictures in his hand. Earlier that day, the group held an autograph party at Record Hole and a fan had handed Elliot, the group's road manager, two photos of paintings the artist had done for Marino.

Marino was mesmerized by the two photographs and showed them to everyone that was interested. He really loved the artist's work and wanted to do something for the Austin fan. "I'd like to maybe get this guy to do a book," Marino suggested.

While waiting for the crowd around the limo outside to slack off, Frank Marino talked about the show, the audience and his music.

LEAVE ON A CLOUD

"I like an audience to go crazy with encores. When they eventually leave a show, I want them to leave on a cloud. I don't want them to leave a show walking down the street throwing bottles and turning over trash cans saying YEA, YEA. That way you are setting yourself up for a fickled fame. They'll (fans) go out and buy your records or whatever and then in a couple of months they will forget you.

You set yourself up. So, many other bands will come in and do that. If you do something which makes them leave and go "Wow, what did they do, what did we see or what did we hear?" Maybe it didn't even effect that somebody, but in three or four months time it will effect that person and they will remember. That's what this business is all about, setting yourself up for the future."



RELIC OF 60s PLAYS MUSIC OF 80s

Marino is not only on the creative end of the music business, but he also is keen on what the "business" is all about. He maintains a knowledge of what other groups and performers are grossing in terms of record sales and concert attendance. Marino also predicted the loss in popularity of groups like Aerosmith and Kiss in record sales and the rise of Ted Nugent.

"Me, (Ted) Nugent and Aerosmith belong to the same manager (David Krebs). Aerosmith was the first group to do really well that David worked with. Then Nugent came along on their tail and David made him big. He was almost as big as Aerosmith but now it's getting to the point that they are almost even and Nugent is going to surpass them.

REAL STARS

You've got bands that don't even do as well as them (Aerosmith, etc.) on a lot of concert dates financially and not even as big as them in certain markets. But they're in sort of a different category."

These rock performers that Marino feels are in a different category are

The Stones, the Elton Johns and the McCartney's. He truly believes these are the "real stars."

"It's that different category and that's the one I want to be in. That legendary category. I don't want to be just up there and say, if we're good we'll sell out. No big deal. I want to contribute something to the actual scene. To be in that category of the ones that contribute to the actual music scene and not one of those which take advantage of it."

What's in store for the group in the future? Frank Marino will continue to write the material the group records and a tour of Japan will be coming up soon. Then a much deserved rest.

BOWIE

In the last issue (Vol. 1,2) of RNR, part of the David Bowie was omitted. We appologize to the author and the readers for this inconvenience. The following includes portions of the previously printed article and the omission.

by Joe "the rogue"

They zipped through "Five Years" and practically the entire RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS album including "Moonage Daydream", "Soul Love", "Star", "Hang On To Yourself", "Ziggy Stardust", "Suffragette City", and "Rock And Roll Suicide". During various songs in this set, Bowie's white outfit, sans jacket, provided a screen for designs projected from the front of the stage onto Bowie himself. Adding an incredible visual spice, shell and wave patterns flowed across his form, moving fast and slow, even as he moved about the stage. What intrigued me is that I could not detect any of the designs which missed him and landed on the stage, or on the amps, or anywhere else but on him!

Another instrumental interlude "Art Decade", segued into the intro of the title track from STATION TO STATION complete with oncoming locomotive sound effects courtesy of Roger Powell's synthesizers and ended the show. The performers left the stage to applause but returned to perform "Stay" and "TVC15" for an encore.

IT'S TOO LATE TO BE GRATEFUL

The most disappointing aspect of the show was the audience response. It was practically non-existent throughout the first set and just a ripple of energy was generated during the ZIGGY STARDUST material.

Ever since caveman banged on a hollow log with a stick to get a beat, man has moved to music. Dance and movement completes the circle music creates. I'm not sure if the crowd was expecting more than they were getting, but they were taking more than they were giving. Music constantly moves me and I couldn't sit still.

I was able to see the Dallas performance the next evening and in comparison to the Houston show the set was exactly the same except the encore included "Rebel, Rebel", during which the audience and band jelled, somewhat. Perhaps the sound was not filling the halls as to accomodate the balcony seats with a full, powerful, well-balanced sound to move the people. But overall, the audience response in both cities was very lax.

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DAVE'S DUSTY DISCS

by David Frost

Although I bought my first record in 1956, I've been a collector for only six years. Well, maybe longer than that; it's hard to say exactly when I started. One day, though, it was apparent that I had become a record collector.

That's how it usually happens. There's no minimum number of LPs, 45s or 78s that make a collection, and the records don't have to be worth a certain amount of money. It isn't a matter of aesthetics; various people collect anything from Fats Domino to Olivia Newton-John records with equal fanaticism. So, what is the difference between a "collection", and a bunch of records that have simply been accumulated over the years?

It goes like this. Say you hear a Doug Sahm record that you like, and you buy it. If you continue to enjoy his music, you'll buy each new release before hearing it. Keep going and you'll eventually have a collection of Doug Sahm records.

However, unless you started in 1955 when Doug cut his first record, your "collection" will be highly incomplete. And while your favourite record store may stock each of Doug's new releases, they sold out of the old ones long ago... if they ever had them in the first place... and the wholesalers and manufacturers don't have them either. Now you've gotta start hunting.

So you visit other record stores that have been around for years, in hopes that they might have a few old singles left



DAVE'S Really in the Groove.

...you check out juke box operators... visit flea markets and garage sales... write to used record dealers in California... and generally do anything that might lead you to Doug Sahm's earlier records. For some reason that you don't fully understand, you simply must have an original 45rpm copy of Harlem Records #113, "Slow Down", by Doug Sahm and the Dell-Kings, and nothing less will do. Congratulations! You're a record collector.

VINYL JUNKIES

Collectors are usually insatiable, but once you give up your initial desire to have a copy of every rock'n'roll record ever made, you'll probably begin to specialize. One approach is to collect records by certain artists, Elvis and The Beatles being among the most popular. I go crazy for Doug Sahm, Bob Dylan and Freddy Fender. And yes, some folks do collect Olivia Newton-John. You'll also discover that a lot of your favorite records were released on the same label, and you may decide to look for more. "Sun" records are highly prized. Sun was a pioneer rock'n'roll label that boasts, among other goodies, the first (and best) recordings by Elvis, Carl Perkins and Jerry Lee Lewis. Other collectors try to obtain all releases on Phil Spector's "Philles" label from the 1960's. Punk fans like everything on the "Stiff" label.

A collector eventually becomes most excited by a specific type of music. Vocal groups of the 1950's are quite popular; some of the all-time best and worst rock'n'roll records are of this style. Punk and New Wave have already become important categories. More and more people are discovering rockabilly music, although the European collectors were hip to it long before most Americans got wise. You could also collect records from a certain era (1955-57 and 1964-68 were good years) or a certain place. West Coast surf music, New Orleans rhythm'n'blues, and New York Girl Groups all have their faithful fans.

And what about all those records you bought before you began "collecting", or those which don't fit in any specific category? Keep 'em, listen and enjoy! The fact that you dig them is all the

reason you need. After all, that's how you got started.

In future columns I'll explore these and other aspects of record collecting in detail. It's a highly enjoyable, but often frustrating, hobby. Old records are getting more expensive and harder to find. But there's still a lot of them out there, so don't stop looking ...just leave a few for me!

(TEXAS PUNKS CONT. FROM P. 17)

pervades in most Austin clubs, there is a true feeling of camaraderie at RAUL'S. The crowd keeps getting tighter and more enthusiastic. Any punk band that debuts at the club is bound to get a good reception from this group of people. After all, this is definitely beginning to feel like home to once-wandering punk fans.

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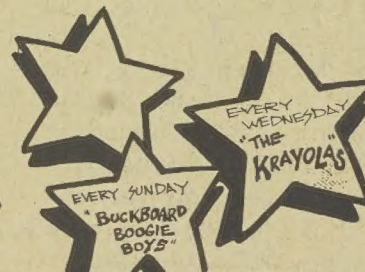
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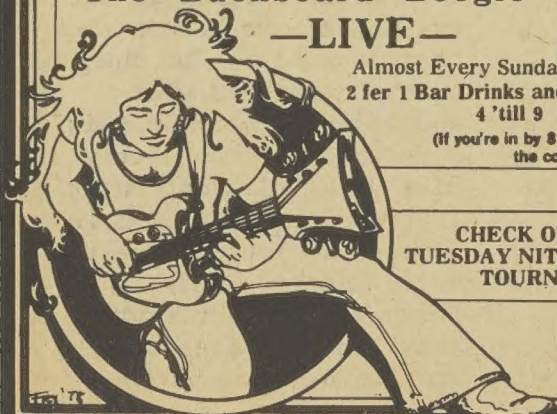
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HOT WAX

by Ron Young

Warren Zevon/Excitable Boy/Elektra/Asylum

The press releases claim Warren Zevon's a cross between Sam Peckinpaw and Jackson Browne. The archetypal LA songwriter. But the plain truth is that he's a brilliant and somewhat journalistic songwriter who will probably (and perhaps, hopefully) remain largely a cult figure. He has a single on the charts currently, titled "Werewolves of London". It's more or less a novelty song and may do for Zevon what "Dead Skunk" did for Loudon Wainwright and what "Short People" did for Randy Newman. Zevon writes with a rare combination of wry humor, cynicism and romantic vision. My favorite track on his second LP are: "Excitable Boy" which is like a mini-movie starring Bud Court; "Roland the Headless Thompson Gunner" an updated version of Washington Irving's headless horseman story; "Veracruz" which reminds me of Peckinpaw's turn-of-the-century western; and "Lawyers, Guns and Money" a tawdry tale about going on the run from the Russians and the CIA.**

Television/Adventure/Elektra

The [redacted] suggests. [redacted] sound is reminiscent of "Crazy On You". "Just The Wine" is about fame. "Without You", one of three cover songs is done as well as Harry Nilson's version, but not better. The title cut "Mag-

azine", pulls all the elements of pop, hard rock and classical rock together. "Here Song" is a beautiful song, similar in it's sweet softness to "Dreamboat Annie". The blues medley "Mother Earth Blues" captures Heart 'live' for the first time on record. "You Shook Me Babe" preceded by "Mother Earth's Blues" finishing out this excellent live set and the album is Kiki Dee's band's "I've Got The Music In Me". MAGAZINE's continuing in Heart's fine tradition.

Heart/Magazine/Mushroom by Monte Martinez MAGAZINE, Heart's

latest offering of creative melodies, reaches rock'n'roll's ultimate high: well written songs, sensational singing and upfront skilled musicianship. No backup musicians here. MAGAZINE opens up with their single "Heartless" with Nancy Wilson playing lead guitar. This particular cut reflects the style of this album, variety abounds. "Devil Delight" is just

The title cut "Mag-

John Prine/Bruised Orange/Asylum

"Some records take two weeks to make, some take two years." That's what Prine told the audience when he performed on "Austin City Limits" recently. It's worth the wait. This is Prine's first album for Asylum and it contains more of the same insightful and compelling lyrics his past albums have. He returns to a more folky style of music than his rockier COMMON SENSE. Sad, haunting images intermixed with wry humor have become the trademark of one of the best songwriters ever and it's all here in this sideshow of life. Beginning with "Fish And Whistle" (Father forgive us for what we must do/You forgive us/We'll forgive you"); through the angst expressed about the senselessness of it all in "Bruised Or-

ange" (Chain of Sorrow) and in the black-humor rockabilly tune "There She Goes" about a woman walking out on him ("There must be something somewhere/That makes me want to hurt myself inside"). Prine takes snapshots of our lives and gives them back to us in black & white. Steve Goodman's production is the best that Prine has ever had and I hope they keep working together.

Nick Lowe/Pure Pop
For Now People/Columbia

Nick Lowe deserves to be a star if anyone does. Now it's time to make the big move. One album won't do it but it should give him enough of a foothold to where his second one will. PURE POP is Lowe's first solo LP and it's fabulous. He can write in any style: pop rock, hard rock, reggae, country rock, whatever. He combines melodious pop music with lyrics that contain an abundance of wit and intelligence. "So It Goes" and "Breaking Glass" are simply great songs. "Tonight" is a beautiful ballad that out McCartheys McCartney. "Heart Of The City" is an intense, driving rocker. "Rollershow" is done in the Bay City Roller style and became quite a hit in Japan where that group is very big. Lowe also does "36 Inches High", a Jim Ford song (the Brinsleys did several Ford songs) which he makes his own.

Nick Lowe plays today's music today. He's a pop genius who'll become a star despite it all.**

Rock 'N' Roll Auction!

Rock 'N' Roll Auction!

Garland Jeffreys/One*
Eyed Jack/A&M

Last year Garland Jeffreys won critical acclaim with WILD IN THE STREETS. It failed commercially however, but became an underground hit and won him a growing handful of stalwart fans. WILD IN THE STREETS was filled with anger, anger aimed at racial prejudice as well as his own lack of artistic success. ONE* EYED JACK is filled with more positive energy and will no doubt get airplay on both AM and FM radio. The drama, tension and anger are "cooled down" on this effort but on certain tracks the listener can still feel it just below the surface. Those fans who wanted Jeffreys to put out another "look back in anger" album will be disappointed because he's not there now, but in a better head space. Musically and lyrically the LP is tamer but it won't disappoint real fans. More importantly, it will win him new ones.

This isn't the album WILD IN THE STREET was, but why should it be? Jeffreys doesn't want or need to "hustle for love". His talents shine on both LPs and it's about time he's become more widely known. "Reelin'" sung with Phoebe Snow is perfect rockin' pop-fare. It and his beautiful rendition of Bob Marley's "No Woman No Cry" should be single material. Jeffreys sums up his feelings about his records and critics, especially Rollingstone's Ken Emerson, when he says in "Been There and Back": "Thanks for all the great reviews. Now show me some cash."**

David Johansen/
Bluesky Records

The New York Dolls (America's former number one contender to The Rolling Stones) have been broken up for three years now. If they had come along last year they would've been right in step with the New Wave movement. As many see them now, they are considered the "Fathers of Punk". But they came along with too much, too soon.

The spirit and guiding force of The Dolls is back with his first solo LP and it's a killer. It already has a place in my picks for best LPs of the year. Johansen sings with high-charged and spirited vocals. His lyrics are some of the best in rock since EXILE ON MAIN STREET. The guitar-laden album is simply great rock'n'roll! Recalling the best of The Stones and the menacing vocals of Jim Morrison. Johansen at once is in command as the tough rocker but his singing also shows a vulnerability not found in most rock singers. Only in the great ones.

"Pain in My Heart" is a boilermaker of a song. "Not That Much" is also an inspired rocker. and "Donna", with its churning rhythm and piano-ridden melody is like a cross between Graham Parker's "Thunder & Rain" and "Satisfaction". "Lonely Tenament" is a grand opus filled with crying guitars and Scarlet Rivera's gypsy violin.

If The Stones are over-the-proverbial-hill and The Dolls are dead, then I'm with you David. Let's just dance.**



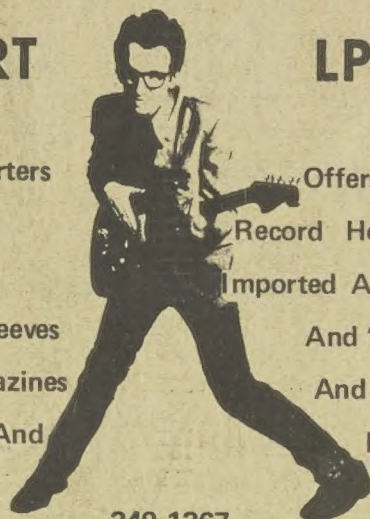
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